

Tx 64

CAMERA SCRIPT

DR. WHO

35/6T/23675

BBC-1

SERIES (J) EP.3

23/1/4/3167/8

'CRISIS'

by

Louis Marks

PRODUCER: VERITY LAMBERT

DIRECTED BY: MERVYN PINFIELD & DOUGLAS CAMFIELD

CAMERA

REHEARSAL: FRIDAY, 4TH SEPTEMBER 1964 - TC/4 - 10. 30 a.m. -
and FRIDAY, 11TH SEPTEMBER 1964 7. 00 p.m.

RECORDING: 8. 30 p.m. -
9. 45 p.m.

CAST

Dr.Who William Hartnell
Ian Chesterton. William Russell
Barbara..... Jacqueline Hill
Susan..... Carole Ann Ford
Forester..... Alan Tilvern
Smithers..... Reginald Barratt
Hilda Rowse.... Rosemary Johnson
Bert Rowse..... Fred Ferris

DESIGNER: RAYMOND P. CUSICK

T.M.1 Howard King
T.M.2 Cyril Julius
P.A. Norman Stewart
A.F.M. Dawn Robertson
Sound Sup..... Alan Fogg
Vision Mixer ... Clive Doig
Floor Assistant.
Assistant Kay Fraser

Costume Sup..... Daphne Dare
Make-Up Sup..... Sonia Markham

TECHNICAL REQUIREMENTS:

Cam. 1	Mole Richardson	Grams.
	4 peds (Cam.5 on tower)	Studio Foldback
	4 booms	TR-90
	Slung Mics	Cut Keys
	Floor Monitors	Roller Caption Machine
	TK-25 & TK-36	

"DOCTOR WHO"

SERIAL "J"

By Louis Marks

Episode Three: "Crisis"

TK/25

OPENING MUSIC
ON FILM

STANDARD OPENING SEQUENCE.
TELECINE ONE.

BOOM A/1

1. 4 A 24 1. C.U. IAN & BARBARA AGAINST BLACK.
 C2S
 IAN/BARBARA

(IAN & BARBARA
STARING HORROR-
STRUCK.

DISTANT EFFECT OF
RUSHING WATER)

(2 next)

(1 on 4A)

IAN: Susan and the Doctor
are still in that sink, Barbara.
And .. and the tap's been
turned on!!

BOOM B/1

BAND 35

2.	2	A	24	2.	LABORATORY.	NORMAL SIZE.	DAY.
			C.U. WATER				
			RUNNING INTO				
			SINK		(CLOSE UP OF		
					TAP RUNNING		
					INTO SINK.		
					SMITHERS WASHING		
					HANDS)		

SUPERIMPOSE CREDITS:

- SLIDE:
1. "Crisis"
SLIDE:
2. by Louis Marks

(SLUNG MIC)

3.	1	A	35	3.	PIPE OPENING.
			2S DR./SUSAN		
					(DOCT R HELPS
					SUSAN CLIMB
					UP BESIDE HIM)

DOCTOR: We had better get into
this overflow.

4.	4	D	24	4.	SEEP PILE.	DAY.
			2S BARBARA/IAN			

(IAN PEERS
AROUND SEED
PILE)

(5 next)

IAN: I'm getting used to the noises now.

(BARBARA APPEARS
BEHIND HIM)

IAN: That last one must have been the door closing.

BARBARA: You're sure they've gone?

RISES IAN: I'm not sure about anything.

HOLD 2S

BARBARA: The Doctor and Susan ... they must have been drowned, Ian. We don't know. We must find out!

IAN: I'm going down.

BARBARA: I'm coming too.

IAN: You can stay here if you ...

BARBARA: (INTERRUPTING) I'm coming with you, Ian.

IAN: Are you all right?

(IAN SWINGS
HIMSELF OVER
THE EDGE AND
STARTS TO
CLIMB DOWN.
HE STOPS AND
LOOKS UP)

BAND 39

BARBARA: Yes. You go on.

(BOOM C/1)

5. 5 - A
SINGLE IAN
FUR IN TOP R.
OF SHOT

5. PLUGHOLE. DAY.

(PART OF THE
FOREGROUND IS
OBSCURED BY
THE FUR OF THE
CAT.

IAN COMES INTO
SHOT AND GOES
TO THE PLUGHOLE.
HE LIES DOWN
AND PEERS DOWN IT.

AFTER A MOMENT
OR TWO BARBARA
COMES INTO SHOT.
SHE KNEELS BESIDE
IAN)

BARBARA in L.

BARBARA: Anything?

IAN: (GRIMLY) No. It's far
too dark to see very far anyway.
Not a hope.

(BARBARA TURNS
AWAY. IAN
TEARS HIS EYES
AWAY FROM THE
SINK HOLE AND
LOOKS UP AT
BARBARA. HE
GETS UP AND
GOES TO HER.

SLIGHT PAUSE
HERE. IAN
DOESN'T QUITE
KNOW WHAT TO
SAY TO BARBARA
TO COMFORT HER.
BESIDES HE IS
UPSET AND
SADDENED HIMSELF.)

BARBARA: (QUIETLY) What are
we going to do, Ian? Like this?
What can we do?

(A HAND APPEARS
OUT OF THE SINK
PLUGHOLE AND
THEN THE REST OF
THE ARM. SUSAN
LEVERS HERSELF UP)

SUSAN: I told you they'd be
all right, Grandfather ...

(IAN AND BARBARA
WHEEL AROUND IN
SURPRISE AND
DELIGHT.)

DOCTOR LEVERS
HIMSELF INTO
VISION)

IAN: I don't believe it ...

BARBARA: Susan, but ...

DOCTOR: You see, my friends,
you can't get rid of us as
easily as all that.

(IAN AND BARBARA
HELP SUSAN AND
THE DOCTOR OUT
OF THE SINK
PLUGHOLE)

FADE TO BLACK

FADE UP

(BOOM A/2)

6. 4 E 6. SMALL OFFICE. NORMAL SIZE. DAY.
 2S FORESTER/
 SMITHERS

FORESTER: There we are. The
report is ready.

SMITHERS: (DULLY) Yes, all
right.

(FORESTER REACHES
FOR THE PHONE)

SMITHERS: What are you doing now?

FORESTER: The report itself
isn't final enough. Farrow
would ring his Department.

SMITHERS rises
Xs to FORESTER

(SMITHERS CROSSES
TO FORESTER)

SMITHERS: You can't do that!
You'll give yourself away ...
they'll know it isn't him speaking.

FORESTER: You leave this side of
it to me.

(HE PICKS UP
RECEIVER AND
JIGGLES IT)

(BOOM D/1)

7. 3 B 35 7. POST OFFICE. DAY
 SINGLE HILDA

(HILDA ROWSE IS
AT THE SWITCH-
BOARD. READING
MAGAZINE. SHE
IS ABOUT FORTY-
FIVE OR FIFTY.
SHE PLUGS IN
AND LIFTS HER
EARPHONES UP)

HILDA: Hullo? Yes. London,
Yes. Whitehall ... W.H.I., yes ...

(BOOM A/2)

8. 4 E 24 8. SMALL OFFICE. DAY.
 2S FORESTER/
 SMITHERS

FORESTER: ... Eight-seven ...
thank you.

SMITHERS: But how do you know
who to speak to ...

FORESTER: I've been dealing
with these people for years.

9. 3 C 35 9. POST OFFICE. DAY.
 2S HILDA/BERT

(9 on 3)

(ALBERT ROWSE, A
POLICEMAN, COMES
INTO SHOT AND
SITS BESIDE HIS
WIFE)

HILDA: ... Three, eight, seven?
Yes ... Hold on ... I have a call
for you. Go ahead please.

(SHE LISTENS FOR
A MOMENT)

(BOOM A/2)

10. 4 E 24 10. SMALL OFFICE. DAY
 2S FORESTER/
 SMITHERS

FORESTER: Oh, hullo ... Is
Mr. Whitmore there, please?
Arnold Farrow speaking ...
Yes, hullo. How are you.
Good ... all right, I'll hold on.

(FORESTER HAS A
HANDKERCHIEF OVER
PHONE.

HE COVERS PHONE
WITH HIS HAND AND
SMILES AT SMITHERS)

FORESTER: You see? The secretary
asked me how I was? Itold you it
would be all right.

(BOOM D/1)

11. 3 11. POST OFFICE. DAY
 2S a/b

HILDA: Doesn't sound like
Mr. Farrow at all.

12. 4 E 24 12. SMALL OFFICE. DAY.
 2S FORESTER/
 SMITHERS

PUSH IN single
FORESTER

FORESTER: (INTO PHONE) ... Yes, I'm sending in the report. The tests are very satisfactory. Yes, it is a bad line, isn't it? Well, I'd say D.N.6 as they call it, is about sixty per cent improvement on normal insecticides. Yes, I know I'm not usually so enthusiastic. But this is really extraordinary. Mm. Yes. Oh, I don't mind losing the day. Crossing over to France tonight.

13. 2 E 9
CU SMITHERS Thank you. And I'll send in the report. Will you issue the

14. 4
SINGLE FORESTER authorisation? Good. I'll tell Forester then. Yes. Goodbye. Yes.

(HE REPLACES THE
RECEIVER AND PUTS
HIS HANDKERCHIEF
BACK INTO HIS
POCKET)

SMITHERS: Well?

FORESTER: Perfect. As soon as he gets the report, we get the go-ahead. Couldn't have been more successful.

SMITHERS: There's - a chance, then?

FORESTER: I don't see what can stop us.

BAND 40

(BOOM C/3)

15. 1 D 24 13. NOTEBOOK MINISCULE. DAY.
HIGH SHOT
NOTEBOOK
IAN in L.

(FOUR CHARACTERS
STARING AT THE
HUGE NOTEBOOK)

IAN: It certainly wasn't here before.

SUSAN in L.

SUSAN: It's half drawing and half ... oh, it's a formula.

AS IAN moves
TIGHTEN shot

IAN: Yes, you're right, Susan.

BARBARA: Could it be the formula of the insecticide, Doctor?

DOCTOR: Perhaps.

BARBARA: If it is, it'll tell us what we're fighting against. We might even find a cure

IAN: Cure?! What's the good of that?

BARBARA: (THROUGH HIS LINE)
Oh, I don't know.

IAN: If we're going to do anything. We've got to stop it.

SUSAN: Ian's right, Barbara. We will need the cure if somebody's infected.

16. 2 F 9 BARBARA: Yes, all right!/
 2S BARBARA/DR.

DOCTOR: (INTERPOSING SMOOTHLY)
Yes, well, I suggest we have a close look at the whole of this oversize document. The more we know about our enemy, the better.

17. 1 24
 4S BARBARA/DR./
 SUSAN/IAN

IAN: Those things up there are definitely molecular structures.

DOCTOR: It's possible. Yes, you may well be right, Chesterton. I wish we could see the whole thing.

BARBARA: Could we lever it up somehow and stand away from it?

SUSAN: Yes, it would be like staring at a huge advertising poster.

(17 on 1)

IAN: We'd never move it. It's much too heavy.

(DOCTOR TAKES OUT
A SMALL NOTEBOOK
AND A PENCIL FROM
HIS POCKET)

PAN DR. L.

DOCTOR: Give me my notebook, Susan. Then we'll have to make a map of it. Chesterton, you start marking off a section with your feet. Susan, Barbara ... you take over from him and call out to me the things you see written beneath you.

FADE TO BLACK

FADE UP

(BOOM C/4)

18. 1 D 24 (SWING R.) 14. NOTEBOOK MINI. DAY.

4S OVER DR.'S
SHOULDER
IAN/SUSAN/BARBARA/
DR.

(OPEN ON SMALL
NOTEBOOK IN
DOCTOR'S HAND.

AS DR. Xs
PUSH IN to 2S
DR./IAN

SHOW DOCTOR
SITTING DOWN
WITH THE OTHERS
AROUND HIM)

DOCTOR: This is the insecticide, quite clearly.

(HE OFFERS IT TO
IAN)

HOLD 4S as
DR. Xs. L.
to sit

It's a bit rough, of course. Still, it tells a story.

IAN: I'm not too well up on this, Doctor. What's this? Phosphoric acid?

DOCTOR: Yes. It indicates the amount of organic esters.

IAN: This is mineral nitrate ... That's about as far as I go.

(2 next)

19. 2 G 35
3S IAN/SUSAN/
BARBARA

DOCTOR: Look, the point is that this formula is a reasonably standard one with just one vital difference. The inventor has made his insecticide ever-lasting.

SUSAN: So it'll seep into the soil ...

IAN: Get into the drinking water.

20. 1 9
CU DR. WHO

BARBARA: What about human beings?

21. 2 G 16
SINGLE BARBARA

DOCTOR: Given a sufficient quantity, this is capable of killing human beings, Barbara.

BARBARA: If they eat and drink infected food and water?

(OS) DOCTOR: Or even come into contact with it -

22. 1 (OS) IAN: Penetrating the skin to get into the blood stream.
4S DR./IAN/
SUSAN/BARBARA

BARBARA: Why are we just sitting. Why aren't we doing something ... thinking of ways to ...

DOCTOR: (QUIETLY) Gently, my dear, gently.

BARBARA: I'm sorry.

(SHE PUTS UP A
HAND TO HER HEAD)

SUSAN: Are you feeling all right?

BARBARA: A bit giddy. I think I must be hungry.

(22 on 1)

PUSH IN to 2S
DR./IAN

DOCTOR: Now there's a point to consider, Chesterton. We can't eat - even if we could find any food in this place.

IAN: The less we talk about food, the better I'll like it.

DOCTOR: We could make the journey back to the sink. The tap water is safe to drink.

HOLD IAN on rise IAN: There's no need for all of us to go. I'll go and fetch some.

PULL BACK to 4S

They all rise

DOCTOR: But I want to go in that direction. There's something over there that might be the solution to all this business.

BARBARA: What?

DOCTOR: A telephone!

IAN: Well, come on then.

(THE SOUNDS OF GIANT'S FEET OCCUR. THEY ALL STARE UPWARDS.)

FADE TO BLACK

FADE UP

BAND 42

23. TK-25 (A)

TELECINE TWO (17 secs)

MATT SHOT. Doctor and other three walk in front of telephone. Then they walk around it.

END TELECINE TWO

(BOOM B/2)

24. 4 H 35 15. REAR OF TELEPHONE MINISCULE. DAY.
L.S. PHONE
IAN/DR. in L.

(1 next)

(HUGE WIRES ARE
TANGLED UP AND
A CORD OF WIRES
RUNS OUT OF SIGHT)

IAN: It's certainly climable.

DOCTOR: The thing is, how heavy
is the receiver, Chesterton?

SUSAN/BARBARA
in L.
DR. in C.

SUSAN: We've found the very
things, Ian. We can use these
to prop up the receiver.

(BARBARA CARRYING A
LARGE CORK)

BARBARA: There are several of
them over there.

IAN: You don't look too good.

BARBARA: Now I'm all right, Ian.
I keep telling you, I haven't
eaten anything for hours. That's
what it is. Don't make a fuss,
please.

PUSH IN on
moves.

CRAB L. a little.

HOLD 4S

(IAN JOINS THEM -
BARBARA FOLLOWS
AND SITS ON FLOOR,
SCREWING UP HER
EYES SLIGHTLY AND
RUBBING THE BACK
OF HER NECK AS IF
IT ACHES)

BAND 43

IAN: Susan, you and I will do
the climbing ... all right?

(SUSAN NODS. IAN
AND SUSAN CLIMB
UP THE WIRES)

PAN IAN/SUSAN
R. Lose
BARBARA L.

IAN: I'll go right up. You pass
the corks up to Susan, Doctor, and
she'll pass them on to me.

(1 next)

(24 on 4)

SUSAN: Can you manage all right?

(IAN CLIMBS UP
FURTHER.

AS DR. turns
PAN L.
Lose SUSAN R.
Take in BARBARA
L.

ANGLE ON THE
DOCTOR, HOLDING
THE CORK)

Let BARBARA go L.I. Yes, I'm O.K.

AS DR. turns,
PAN R. DOCTOR: Will you get another
Take in SUSAN R. of these corks, my dear?

(BARBARA NODS, GETS
UP WEARILY AND
GOES OUT OF SHOT.

DOCTOR ATCHES HER
GO, STUDYING HER
THOUGHTFULLY, THEN
HE HOLDS UP THE
CORK.

BARBARA in L.

NEW ANGLE AS
SUSAN TAKES THE
CORK.

NEW ANGLE ON
BARBARA, PUTTING
DOWN CORK, NEAR
THE DOCTOR, AND
SITTING ON IT.

DOCTOR: You look very tired,
Barbara.

BARBARA: I am a bit.

DOCTOR: Well, I can manage all
right. You rest. But I'll need
this, I'm afraid.

(BARBARA NODS AND
SITS ON FLOOR.

DOCTOR TAKES CORK
AND GOES NEARER
TO TELEPHONE)

(BOOM C/5)

25. 1 E 24 16. TOP REAR PHONE. DAY.
ON IAN

(4 next)

(ANGLE ON IAN.
HE HAS PUT DOWN
THE CORK NEAR
WHERE HE IS GOING
TO INSERT IT
ONCE THE RECEIVER
HAS BEEN RAISED.)

(BOOM B/2)

26. 4 H 24 17. LOWER REAR PHONE. DAY.
SUSAN

(ANGLE ON SUSAN
PASSING UP
SECOND CORK)

27. 1 18. (BOOM C/5)
a/b TOP REAR PHONE. DAY.

PAN IAN L.

(IAN ACCEPTING
THE CORK AND
PUTTING IT
BESIDE THE
OTHER ONE)

IAN: Right - you'd all better
come up here now.

SUSAN: (OOV) Coming ...
Grandfather ... Barbara....

SUSAN/DR. in R.

(IAN PUTS HIS
SHOULDER UNDER-
NEATH THE RECEIVER
TO TEST LIFTING IT
WITH HIS SHOULDERS.
IT'S TOO HEAVY.

SUSAN AND DOCTOR
CLIMB INTO SHOT)

DOCTOR: Can we do it with just
the three of us?

IAN: Why?

(2 next)

(C/5)

29. 1 E 20. TELEPHONE MINISCULE. DAY.
4S SUSAN/IAN/DR./
BARBARA

(SUSAN PUSHING IN
CORK. RECEIVER
BEING LOWERED
ON TO CORK)

SUSAN: Thaatssggorit! We did it!

(ANGLE ON IAN,
DOCTOR & BARBARA)

Let IAN/DR. go IAN: Good. We'll try the other
R. PUSH IN on side.
BARBARA
Lose SUSAN L.

(IAN AND DOCTOR
LOOK L. AND MOVE
OFF, IAN TAKES
THE OTHER CORK
WITH HIM)

SUSAN in L.
2S SUSAN/BARBARA

(BARBARA LOOKS AT
HER HAND WHICH IS
TREMBLING. SHE
SMILES AND HIDES
HER HAND AS SUSAN
COMES INTO SHOT.
THEY GO OFF TOGETHER.

PAN SUSAN/BARBARA
R. to 4S SUSAN/
BARBARA/IAN/DR.

NEW ANGLE AS SUSAN
GOES PAST THE DOCTOR
AND IAN TO TAKE UP
HER POS. WITH SECOND
CORK. BARBARA INTO
SHOT. THE THREE OF
THEM BEND DOWN AGAIN
AND STRAIN UPWARDS
WITH THEIR SHOULDERS)

SUSAN Xs. R.
frame to 4S
BARBARA/IAN/DR./
SUSAN

IAN: Ready. Right. Now. Lift!

(SLUNG MIC)

30. 2 H 21. LABORATORY. NORMAL. DAY.
ON PHONE

(SHOW TELEPHONE
RECEIVER MOVING
UPWARDS)

(1 next)

(30 on 2)

(ON R SWING)
31. 1 - E (BOOM C/5) 22. TELEPHONE MINI. DAY.
SINGLE SUSAN

(2 to I)

(SUSAN PUSHING
IN SECOND CORK)

SUSAN: All right, I've done
it. It's worked.

(SHOW RECEIVER BEING
LOWERED ON TO CORK)

IT IS NOW CLEAR
OF THE CONNECTION
"BARS" OF THE
PHONE)

BAND 44

32. 3 - C - 24 (BOOM D/2) 22. POST OFFICE. DAY.
SINGLE BERT

(BERT IS WORKING
ON HIS PAPERS. THE
SWITCHBOARD BUZZES)

BERT: Hilda, come and answer
this thing. It's driving
me mad.

HILDA IN R B/gnd.
XES L. 2S

HILDA INTO SHOT.
SHE PLUGS IN)

HILDA: It's the old farmhouse
again. Hullo! What number
do you want.

33. 2 - I - 24 (BOOM C/5) 24. TELEPHONE MINISCULE DAY.
3S
DR/SUSAN/IAN

(IAN, DOCTOR,
SUSAN, ALL
SHOUTING
TOGETHER)

(Swung L)
34. 1 - E - 24 (BOOM B/2) ALL: Can-you-hear-us... /
SINGLE BARBARA

(AN EXTRAORDINARY
SOUND ISSUES OUT
OF THE OTHER END
OF THE TELEPHONE
AT WHICH BARBARA
STANDS.

(2 next)

(34 on 1)

THE SOUND IS IN
FACT, HILDA SAYING
HULLO, BUT THE
SOUND IS VERY LOW
AND SLOW - QUITE
INDISTINCT)

35. 2 (BOOM C/5)

ALL: Put-us-through-to-police....

IAN: Any good, Barbara?

36. 1 (BOCM B/2)
SINGLE BARBARA

(ANGLE ON
BARBARA, LISTENING
TO THE LISTENING
END OF RECEIVER)

BARBARA: Nothing Ian. Not
a thing.

(BARBARA SHAKES
HER HEAD -
FEELING DIZZY
AGAIN - AS IF
EVERYTHING IS
GOING ROUND.

(ANGLE ON IAN,
DOCTOR AND
SUSAN)

37. 2 - I - 24
3S DR/IAN/SUSAN

IAN: But we can't have failed...
not after getting this far...

DOCTOR: I'm afraid we have.
It's my fault. I thought it
was worth trying.

IAN: Why don't we try just
once more...

SUSAN: I don't think it'll do
any good Ian.

IAN: We must try. I'll tell
Barbara.

38. 1
SINGLE BARBARA

(ANGLE ON BARBARA.

(38 on 1)

BARBARA IS ON
HER KNEES, WEAK
AND EXHAUSTED.
THOUGHTLESSLY,
SHE GETS OUT THE
HANDKERCHIEF TO
WIPE HER FOREHEAD
THAT IS DAMP WITH
PERSPIRATION. AT
THE LAST MOMENT SHE
REALISES IT IS THE
HANDKERCHIEF SHE
USED TO CLEAN THE
INSECTICIDE FROM
HER HAND. SHE
STARES AT IT IN
HORROR AND THEN,
IN DESPAIR, SINKS
BACK TO SIT ON
HER HEELS.

IAN IN R. 2S BARB/IAN

IAN INTO SHOT)

IAN: Hey, you've been doing
too much, Barbara.

BARBARA: Yes, perhaps
I have.

IAN: I'll get you some water.
That'll freshen you up a bit.

BARBARA: Thanks.

(IAN REACHES OUT
TO TAKE THE
HANDKERCHIEF
AWAY FROM HER.
BARBARA SNATCHES
IT AWAY)

BARBARA: What are you doing?

IAN: (SURPRISED) I want to
soak it in water...

BARBARA: No!

IAN: What's the matter with
you...

BARBARA: Don't touch it.....
you can't have it...

(SHE HAS TO PUT OUT
A HAND TO STOP
HERSELF FALLING.

(2 next)

(38 on 1)

BAND 45

SUSAN/DR IN R.
4S SUSAN/BARBARA/IAN/DR.

DOCTOR AND SUSAN
INTO SHOT NOW.
SUSAN PUTS HER
ARMS AROUND
BARBARA AND LOWERS
HER GENTLY TO THE
GROUND)

BARBARA: Don't let anyone...
touch the handk.....

(BARBARA CLOSES
HER EYES.

PUSH IN TO 2S IAN/DR.

DOCTOR TAKES OUT
A PENCIL FROM HIS
POCKET AND PICKS
UP THE HANDKERCHIEF.

HE SNIFFS AT IT)

DOCTOR: You didn't eat or
drink anything.

IAN: Definitely not.

DOCTOR: But she touched the
insecticide.

IAN: I didn't see her. She
never mentioned it. She did
borrow my handkerchief though.

DOCTOR: Where were you then.

IAN: Over by....
the seed pile.

AS DR LEANS ACROSS
PULL BACK TO 4S

DOCTOR: She got some on her
hands then and used your
handkerchief to rub it off.

SUSAN: But why didn't she
tell us.

IAN: What can we do for her?

39. 2 - 24
MCS BARBARA

(BARBARA OPENS
HER EYES AND
LOOKS UP AT
THEM)

BARBARA: (PUZZLED) What happened?
Did I...

(1 next)

(39 on 2)

SUSAN: You fainted, that's all.

BARBARA: (MEMORY COMES FLOODING
BACK) That insecticide! Is that
why I feel like this...

40. 1 - 14
C.S. DOCTOR

DOCTOR: (GENTLY) Yes, my dear.
Got some of it on your hands?
And it was very wrong of you not
to tell us, wasn't it?

41. 2
MCS BARBARA

(1 on B)

LET HER RISE
PULL BACK TO 4S

BARBARA: Am I going to,.

(IAN AND DOCTOR
EXCHANGE A QUICK
LOOK)

PAN L WITH GIRLS
LET MEN GO

DOCTOR: I'm sure this...
this attack you've
experienced is only
temporary. It'll pass.

SUSAN: Just take it easy,
Barbara.

42. 1 - B -24
MS DOCTOR; IAN
IN L.2S

(IAN MOVES AWAY
FROM BARBARA
AND SUSAN TAKES
OVER FROM HIM.

IAN AND THE DOCTOR
MOVE AWAY SLIGHTLY)

PUSH IN TIGHT
CM2S

DOCTOR: It's urgent that we get
Barbara back to normal size.
At the moment, her protective
cells are too small to cope
with the molecules of poison
in her bloodstream. But if
we can get her back to full size, that
dose of insecticide will be
seventy times less dangerous -
practically nothing at all.

IAN: Are you sure of this?

DOCTOR: Certainly. We've
just got to get her back to
the Ship.

(2 next)

(42 on 1)

IAN: Then what are we waiting for.

43. 2
M2S BAR/SUSAN

LET IAN IN R. 3S

(THEY TURN BACK
TO BARBARA)

IAN: How are you feeling.

BARBARA: Bit rough. If only I could have a drink of water.
(PAUSE)

IAN: We're going to take you back to the ship.

BARBARA: Just give me a moment, Ian.

IAN: (URGING) Come on, Barbara, we've got a long journey.

CRAB R. & TILT UP
TAKE IAN TO DR. 2S

(HE TURNS - ASIDE
TO DOCTOR)

IAN: You can get us back to full size again can't you Doctor?

(Dr.Turns)

DOCTOR: Of course I can,
my dear boy.

44. 1 - 9
C.S. DOCTOR

(IAN IS REASSURED
BY THE DOCTOR'S
CONFIDENCE AND
GOES OUT OF SHOT.
C.U. OF DOCTOR -
NOW DISTURBED AND
WORRIED)

DOCTOR: Of course I can. I hope.

45. 4 - B -35 (BOOM C/1) 25. OFFICE DAY.
C.S. PHONE
PULL BACK TO
M.S. FORESTER

(FORESTER IS
JIGGLING THE
RECEIVER UP
AND DOWN
WITHOUT ANY
SUCCESS)

FORESTER: What the devil's wrong with this phone?

(HE SLAMS DOWN
THE RECLIVER.

(1 next)

(45 on 4)

PAN R. WITH CIGARETTE
TO MS SMITHERS

HE LIGHTS UP
A CIGARETTE -
OFFERS ONE TO
SMITHERS WHO
IGNORES HIM.
SMITHERS IS
DEEP IN THOUGHT)

46. 1
MCS IAN

26. TAP AREA MINI. DAY.

(to D)
(2 CLEAR FOR
(C to C/2)

PAN IAN R TO
BARB HOLDING
DR CENTRE

IAN: Barbara... you're ill... You
must let us take you... you
could die!

(IAN TURNS AWAY
FROM BARBARA,
IN DESPAIR, TO
THE DOCTOR)

IAN: Doctor, make her see
some sense.

DOCTOR: There's nothing I can
say, my boy. Barbara's right.

(HE TURNS AWAY)

PAN IAN R.
TO SUSAN
LOSE BARB.

IAN: Susan...

(SUSAN DOESN'T REPLY)

CRAB L LOSE SUSAN
LET BARB IN R. C2S IAN/BARB.

IAN LOOKS AT BARBARA
AND TURNS AWAY.
BARBARA GOES TO HIM
AND PUTS A HAND ON HIS
SHOULDER)

BARBARA: We must think of a way
to stop them, Ian. We must!

(SLIGHT PAUSE)

PUSH IN C.S. IAN

(C.S. IAN)

47. 5 - D - 24 (BOOM B/3) 27. OFFICE DAY.
C.S. PHONE SLAMMED
DOWN

FULL BACK TO 2S
SMITHERS/FORESTER

(3 to 3C QUICKLY)
(C to C/3 AFTER 3 HAS CLEARED)

(FORESTER PUTS
DOWN THE PHONE
AGAIN)

FORESTER: Any other phones
around here?

(2 next)

(47 on 5)

SMITHERS: What?
There's one in the Lab. Near the sink.

FORESTER: Perhaps that's what the trouble is. The phone's off the hook or something.

LET SMITHERS GO L.
HOLD FORESTER M.S.

SMITHERS: Maybe. I'll go and see.
I want to have a look at Farrow's notebook.

TILT DOWN TO GUN
IN HAND THEN UP TO FACE

FORESTER: Why?

LET HIM GO L.

(HE GOES OUT.
FORESTER TAKES
OUT HIS GUN.
SNAPS BACK THE
BARREL, LOOKS
AT THE GUN AND
THEN PUTS IT
BACK INTO HIS
POCKET. THEN
HE FOLLOWS
SMITHERS)

48. 2. - D - 24 (BOOM C/3) 28. TAP AREA MINI. DAY.
MCS DOCTOR

(B3 to B4)

(5 to E LAB.)

(FORESTER FROWNS,
WEIGHING CORKS
IN HIS HAND.
SPEAKS HALF TO
HIMSELF)

FORESTER: What are these doing
under the phone?

(SMITHERS IS
ABSORBED WITH
THOUGHTS OF THE
DEAD CAT)

(SMITHERS SUDDENLY
SNIFFS HIS HANDS)

SMITHERS: D.N.6. It's D.N.6!!!

(ON TURN)
49. 5
M2S

FORESTER: Come on, I want an
explanation. You put these under
the receiver to stop me using the
phone.

(4 to C)

(3 next)

SMITHERS: That's not important!

FORESTER: (SPEAKING THROUGH)
What do you mean it isn't
important, of course it's

SFX: Phone ring

(BOOM C/2)

50. 3 D 24 29. POST OFFICE. DAY.
 MC2S HILDA/BERT

(BERT IS NOW
LISTENING TO
ONE BAR PHONE
AS HILDS SPEAKS
AND LISTENS TO
THE OTHER)

HILDA: Oh, you've replaced
your receiver now have you,
Mr. Smithers?

FORESTER: (O.V.) This isn't
Mr. Smithers. Yes, the extension
receiver was ... was left off.
I'm sorry.

HILDA: Is that Mr. Farrow?

51. 5 C 24(depressed) (D/1)
 30. LABORATORY. DAY.

FORESTER: Farrow!? No.

HILDA: (O.V.) Oh, the other
gentleman, I see. Only I
have a call for Mr. Farrow.

FORESTER: Oh. Er ... Just a
minute.

(51 on 5)

(BOOM C/2)

52. 3 MC2S a/b 31. POST OFFICE. DAY.

BERT: I'm sure you shouldn't
be doing this, Em.

HILDA: Ssh. Listen.

(BOOM D/1)

53. 5 a/b 32. LABORATORY. DAY.

(3 & 5 INTERCUTTING)

(FORESTER BEGINS
TO PANIC A LITTLE.
HE DOESN'T KNOW
WHAT TO DO. FINALLY
HE PUTS HIS HANDKERCHIEF
OVER RECEIVER AND
SPEAKS)

FORESTER: Farrow here. Who
is this?

(BOOM C/2)

54. 3 33. POST OFFICE. DAY.

(HILDA LOOKS
TRIUMPHANTLY
AT BERT)

HILDA: You see. It's the same
man.

BERT: (THOUGHTFULLY) Get him
to talk a bit more.

(D/1)

55. 5 FORESTER a/b 34. LABORATORY. DAY.

HILDA: (OOV) Mr. Farrow, I've
got a London call for you. Will
you accept the charges.

(55 on 5)

FORESTER: London, eh? Er ...
yes, all right.

HILDA: (OOV) Hold on, please.

(C/2)

56. 3 35. POST OFFICE. DAY.
2S a/b

BERT: Mm. It is odd, isn't it?
But they do sound alike, I must
say that.

HILDA: I think you ought to go
up there, Bert.

BERT: Well, let's think for a
bit.

HILDA: Hullo, Mr. Farrow?

57. 5 (Tight depressed))D/1)
CS FORESTER 56. LABORATORY. DAY.

FORESTER: Yes?

HILDA: I'm sorry. London has
broken the connection. Perhaps
they'll call again.

FORESTER: All right. Thank you.

(C/2)

58. 3 37. POST OFFICE. DAY.
M2S

TILT UP with
BERT on rise

(HILDA PULLS OUT
THE PLUGS AND
LOOKS AT BERT) (FLIPPER IN
QUICKLY ON
LAB.)

HILDA: Bert, they're the same man.
No doubt about it.

(Break next)

(58 on 3)

- 29 -

BERT: Well, I might just cycle up there. I mean, there was that business with the car nearly running me down.

(PUTS ON HELMET)

I mustn't forget that.

STOP RECORDING - RESET CAMERAS/BOOMS
SET MATCHBOX

(BOOM D/2)

59. 2 F 35 38. LAB. BENCH GAS TAP MINO. DAY.
 ML35
 SUSAN/BARBARA/DR.

(DOCTOR AND SUSAN
ARE AT THE GAS TAP
STRUGGLING WITH IT)

SUSAN: I think it's moving slightly.

DOCTOR: All together.

(BARBARA IN)

BARBARA: Let me help.

DOCTOR: Ah! That's coming.

60. 1 E 35 /BOOM D/2/
 MLS MATCHBOX

V. FAST MOVES
(2 to G)
(D2 to D3)

(THEY STRUGGLE
AT IT.

ANGLE ON IAN
NOW, LIFTING
THE ENORMOUS
MATCH AT ONE
END AND GETTING
HIS HANDS ALONG
TO THE CENTRE
UNTIL HE CAN
LIFT IT UP.

(2 next)

- 29 -

(60 on 1)

- 30 -

SUSAN INTO SHOT.
SHE TAKES HOLD
OF THE PLAIN END)

SUSAN into 2S

SUSAN: The tap's ready to turn on.

IAN: Good. I've wedged the
matchbox against a knot hole.
What we'll do, Susan, is run at
the side of the box.

SUSAN: Rather like using a
battering ram.

IAN: That's the idea.

61. 2 G 35 BOOM D/2/
LS DOCTOR
FOLLOW HIM R.
to GAS JET.
He moves DS.
PAN him L. to
2S with BARBARA
near tin. (NEW ANGLE.
BARBARA AND
THE DOCTOR
EXAMINING THE
LARGE TIN OF
INSECTICIDE)

DOCTOR: That should be in the
angle of the gas jet.

BARBARA: But all we'll do is
melt the metal.

DOCTOR: No. I've had a good
look at this tin. It's
pressurised. One of those spray
kinds. Our problem is going to
be to get far enough away from
it before it explodes.

BARBARA: Explodes!

PAN L. and PULL DOCTOR: Yes, my dear. When this
BACK to MLS TIN tin goes off it'll be - to us -
and BARBARA/DR. rather like a thousand pound bomb.

62. 4 C 24 39. FORECOURT. DAY. BOOMS B/4-c/4
CS SMITHERS
LO KS UP
)1 next)

- 30 -

(SMITHERS IS
KNEELING BESIDE
A PART OF THE
CRAZY PAVING.
HE HAS A SMALL
STICK AND HE
IS POKING ABOUT.
HE SUDDENLY
STOPS AND LOOKS
UP UNTIL HE IS
STARING AHEAD)

SMITHERS: It's killed everything.
Everything!

FORESTER: (O.V.) Smithers!

As SMITHERS turns
PAN to see
FORESTER bgd. R.

(SMITHERS GETS
UP SLOWLY)

(A/2)

63. 1 E 35 40. LABORATORY BENCH/GAS TAP AREA. DAY.
MLS MATCHBOX
IAN/SUSAN RUSH
BY FROM R.

(IAN/SUSAN RUSH
WITH MATCH)

64. 2 F 24 /BOOM D/2/
M2S DR./BARBARA

DOCTOR: No, no Chesterton.
Try and hit the box at a sharper
angle. More force!

65. 1 M2S IAN/SUSAN
re-enter from L.

IAN: (WEARILY) Have you tried
lifting one of these, Doctor?

Let them out R.

SUSAN: Come on, Ian. Let's
have another go. Charge!

66. 2 F 24
M2S DR./BARBARA

PAN them R. to
get handle.
They pull it down

(FLAME: FX
GRAMS: STRIKE
NOISE)
(SUDDENLY THERE
IS A STRIKING OR
EXPLODING SOUND
AND LIGHT FLASHES
IN THEIR FACES)

(1 next)

(66 on 2)

- 32 -

BARBARA: He's done it!

DOCTOR: Now we can turn on the gas.

67.

1

/BOOM A/2/

CM2S IAN/SUSAN
excluding match
end

(ANGLE ON IAN
AND SUSAN)

IAN: Turn it down a bit.
We don't want to get roasted!
(PAUSE) That's better. Now,
Barbara, Doctor, get behind the
water tap.

(DOCTOR AND
BARBARA REJOIN
IAN)

IAN: Right, Susan. Here we go.
Easy does it.

Let them go out
frame L.

(AND THEY START
TO EASE MATCH
FORWARD)

TK/25

TELECINE THREE (ACTUAL RUNNING 10 SECS.)

Match into shot
lighting gas which
flares.

END TELECINE THREE

BREAK RECORDING - KEEP TAPE RUNNING

(1 to F)
(2 on E)
(3 on F)

67. 4 C 14 41. FORECOURT. DAY /BOOM C/4/
 C2S FORESTER/
 SMITHERS

FORESTER: ... and then he told
me he couldn't authorise D.N.6.
I had too much money sunk in it.
I had to kill him. And now I've
started I've got to see it
through. All the way.

TILT DOWN to gun

(HE RAISES THE GUN)

68. 2 E 35 42. TAP/SINK AREA. MINI. DAY. /BOOM A/3/
 M2S DR./BARBARA

IAN/SUSAN enter
L. 4/S

(THE FOUR RUN
INTO SHOT
BESIDE TAP)

DOCTOR: It can't be long now

TK-33

TELECINE FOUR (ACTUAL RUNNING 9 SECS.)

Gas jet playing
on can. Hold
Pan R.

END TELECINE

69. 1 F 35 43. TAP/SINK AREA. MINI. DAY. /BOOM A/3/
 GROUP

IAN: Keep under cover as much
as you can. When that thing does
explode, there'll be bits of
metal flying all over the place.

SUSAN: It's going to be like that
air-raid we were in once,
Grandfather, do you remember?

DOCTOR: Very well, my child.
And what infernal machines the
Kaiser's Zeppelins were.

(IAN AND BARBARA
GLANCE AT EACH
OTHER)

(3 next)

70. 3 F 24 44. LABORATORY. DAY. /BOOM B/4/
 MS BLAZING JET

ELEVATE to M2S SMITHERS: Forester, think what
 as they enter you're doing. D.N.6 is more deadly
 than radiation. Doesn't that mean
 anything to you?

They approach to FORESTER: Get the brief ca ...
 MCS What's that?

TK-25

TELECINE FIVE (ACTUAL RUNNING 3 secs)

There is a deafening
 explosion

END TELECINE FIVE

(4 to A)

71. 3 F 24 45. LABORATORY. DAY. /BOOM B/4/
 MCS FORESTER

Falls back
 hands to face

72. 5 G 24 /
 MS (exclude door)
 FORESTER on
 floor. (FORESTER COLLAPSES
 SMITHERS' hand ON FLOOR
 with gun. SMITHERS TAKES GUN)
 As gun is taken,
 PAN R. to
 POLICEMEN's legs.

73. 1 F 35 46. TAP AREA. MINI. DAY. /BOOM A/3/
 4S

DOCTOR: It's worked! Right,
 back to the ship everybody.
 Susan, look after Barbara.

(SUSAN HELPS BARBARA
 AWAY. DOCTOR PICKS
 UP SEED)

74. 2 H 24 /
 MS SEED

PULL BACK as DR. IAN: Careful with that seed, Doctor.
 rises with seed. Remember it's covered with poison.
 Let IAN in L. to DOCTOR: Yes, I know all about that.
 M.2S IAN: What do you want it for?

DOCTOR: You'll soon find out, my
 boy! Lead on!

1 to G : 2 to J RECORDING BREAK

75. 5 G 35 47. LABORATORY. DAY. /BOOM B/4/
CS FORESTER'S
CHEEK

PULL BACK
TILT UP as
GROUP rise
into 3S

(BERT IS
EXAMINING
FORESTER WHO
IS ON THE FLOOR.
SMITHERS STANDS
BY WATCHING)

BERT: (BRUSQUELY) He'll live.
Now there are questions that need
answering ... (LOOKING TOWARDS
GAS TAP, THE FLAME OF WHICH WAS
BLOWN OUT BY THE EXPLOSION) And
turn that gas off! You'll kill
the lot of us!

On move
76. 3 F
MS SMITHERS to
bench

TILT DOWN as he
picks up metal

TILT UP to face

Let him go

(SMITHERS GOES
TO TAP, TURNS
IT OFF. HE
LOOKS DOWN AT
SINK. IN IT,
BY THE PLUGHOLE,
IS A PIECE OF
METAL WITH A
PIECE OF PAPER
ATTACHED. WE
CAN JUST MAKE OUT
THE LEGEND "D.N.6."
HE PICKS IT UP,
THEN TOSSES IT BACK)

77. 4 A 24
CAPTION
Metal fragment
by plughole

(3 to A
Caption)

FADE TO BLACK

FADE UP

78. 1 J 48. INT. TARDIS. /BOOMS D/4-A/4/
2S DR./IAN

PAN DR. L.
IAN follows into
2S with SUSAN/
BARBARA REAR R.

(DOCTOR MOVES
TO OTHER CONTROLS)

DOCTOR: Now, I've got to
duplicate exactly what happened
to us as we landed.

(2 next)

DOCTOR: There's a seed by Barbara's chair. Bring it over on that table where we can see it.

(IAN MOVES TO CHAIR.
BARBARA STILL
UNCONSCIOUS, TENDED
BY WORRIED SUSAN.
HE MOVES BACK AND
PLACES SEED ON
TABLE.

THE DOCTOR'S HANDS
SPEED OVER THE
CONTROLS)

DOCTOR: We're lifting. In
ten seconds, we'll be moving
into the Space-Time continuum.
Ten ... nine ... eight ... seven...

END TELECINE

BOOMS D/4-A/4/

IAN: Doctor - the seed! Look
at it!

(CS DOCTOR REACTING)

(2 next)

84. 2 CS IAN 51. INT. TARDIS.

(CS IAN REACTING)

TELECINE SEVEN

Seed becomes tiny

85. 1 J 35 52. INT. TARDIS.
 M2S DR./IAN

LIGHT CUE

2 to J

(LIGHTS COME
ON AGAIN)

DOCTOR: Yes, I think that's done it.

IAN: It's incredible! The seed
just vanished completely!

PULL BACK
PAN R. with DR.
to table

DOCTOR: No, I don't think so.

(HE CROSSES TO
THE TABLE)

PUSH IN to
CS SEED in
DR's hand

DOCTOR: No, the seed hasn't vanished.
Look.

(HE HOLDS UP AN
ORDINARY LOOKING
PIECE OF SEED.)

86. 2 J 24
 CS BARBARA

PULL BACK to
2S with SUSAN

BARBARA OPENS
HER EYES SUDDENLY)

1 to L

SUSAN: Barbara ... oh, Barbara ...

BARBARA: (SHAKING HER HEAD) Oh ...
I feel ... feel as if I'd been put
through a wringer ...

SUSAN: That'll go away.

BARBARA: Oh, I feel so thirsty ...

(5 next)

SUSAN: Well, we haven't eaten
or drunk anything for ages.
Here!

(SHE PROFFERS GLASS.
BARBARA DRINKS)

BARBARA: I never knew water
could taste so good.

Let DR./IAN
enter R. for 4S

DOCTOR: Splendid, my dear.
You're beginning to look your
usual self again.

IAN: Thank you, Doctor.

DOCTOR: Always at your service.

BARBARA: What happened in the Lab.?
The can? I don't remember anything
much after the explosion.

DOCTOR: I'm happy to say our
plan succeeded. We didn't set
the laboratory on fire, but we
did attract attention. A
policeman came through the door
just before I started down the
pipe.

BARBARA: Thank goodness for that.
What about us, though? Will we
ever get back to ...

DOCTOR: (BEAMING) Where's your
answer, my dear.

(HE HOLDS OUT HIS
HAND WITH THE SEED
ON IT. THEY ALL
LOOK)

SUSAN: That's not the big seed
you brought in, is it, Grandfather?

DOCTOR: The very one.

BARBARA: Then we're back ...?

87. 5 J 24 DOCTOR: (MOVING TO CONTROLS)
MLS GROUP Yes, certainly. / Now let's see
exactly where we are. /

DR. D/S to
controls

(CUT TO SCANNER.
BLURRY MESS
APPEARS)

88. 1 L 9
SCANNER FADES IN

(Caption on
3A defocused)

89. 5 DOCTOR: (JIGGLING SWITCHES)
MLS GROUP Now, that's very irritating.

PUSH IN slowly

(THE OTHERS JOIN
HIM AT THE CONTROLS)

IAN: Trouble, Doctor?

DOCTOR: This is ridiculous! I
repaired that scanner before we
started and now look at it! We
might as well be blind!

IAN: Where do you think we are?

DOCTOR: How can I tell? We shall
have to go out and see, won't we?

PUSH IN to
MC2S IAN/BARBARA

(IAN AND BARBARA LOOK
AT EACH OTHER IN
CONSTERNATION, THEN
UP AT SCANNER)

90. 1 9.
SCANNER
(Caption on 3A
defocused)

SUPERIMPOSE
SLIDE: NEXT EPISODE
WORLD'S END

91. 3 END MUSIC
ROLLER CAPTION

STARTS: Dr. Who .. WILLIAM HARTNELL
ENDS: Designer.. RAYMOND P. CUSICK

FADE UP
SLIDE: VERITY LAMBERT
PRODUCER

FADE OUT

FADE UP
SLIDE: DIRECTED BY
DOUGLAS CAMFIELD
BBC-tv

FADE SOUND & VISION